Kunkel's Standard Piano Solos.

PIECES MARKED [R. E.] ARE IN KUNKEL'S ROYAL EDITION.

Alden, J. C., Jr.
Satellite—Polka de Concert 1 00

Anonymous.
Impromptu [R.E.] 60

Arditi, Luigi.
L'Ingenue—Gavotte [R.E.] 35

Becker, Emile A.
Heavenly Voices—Nocturne 60

Blumenthal, Jacques.
Deux Anges, Les (The Two Angels)—Op. 8, [R. E.] 75
La Source, Op. 1, [R. E.] 60

Boccherini, Luigi.
Minuet Célebrè, Op. 121, [R. E.] 35

Brandeis, Frederick.
Gavotte, in A minor [R. E.] 75

Brassin-Wagner.
Feuerzauber (Magic Fire), aus Richard Wagner's Walküre [R. E.] 75

Buelow, Hans von.
La Conzonatura, (Intermezzo-Scherzoso), Op. 21, No. 9, [R. E.] 35

Chaminade, C.
Fleur de Printemps (Spring Flower), [R. E.] 25

Cramer, Henry.
Il Desidero, [R. E.] 35

Delahaye, L. L.
Colombine, 2nd Menuet, Op. 15, [R.E.] 60

Delibes, Leo.
Pizzicati—from Ballet Sylvia [R. E.] 35

Doehler, Theodore.
Bleeding Heart—Nocturne, Op. 24 60
Souvenir de Milan—Tarantella in G minor, Op. 39, [R. E.] 60

Durand, August.
Chaconne, Op. 62, [R. E.] 35
Valse, Love Light, in E flat, Op. 83, [R. E.] 60

Eilenberg R.
Midgets (Les Gnomes)—Gavotte Moderne, Op. 29, [R. E.] 40

Epstein, Marcus I.
California—Valse de Concert 1 00
Polka Caprice 1 00
Polonaise in C sharp minor 1 00

Epstein, Abraham I.
Sunbeams on the Water 75

Ewen, L. B.
Coronado—Grand Valse de Concert 1 00

Floersheim, Otto.
Fina—Romanza 40
Phantasiestück—Elegy 40

Fuchs, Robert.
Danse Hongroise (Hungarian Dance), [R. E.] 50
Silent Love (Stille Liebe), [R. E.] 35

Gillet, Ernest.
From the Ball (Lion de Bal), [R. E.] 35
Babbling (Babilage), [R. E.] 25

Gohr, P. E.
Intermezzo—Remembrance of the Ball, [R. E.] 50

Gounod, Charles.
Funeral March of a Puppet [R. E.] 35

Grützmacher, Friedrich.
Song of the Siren—Album Leaf, Op. 66 [R. E.] 35

Grünfeld, Alfred.
Listen, My Love (Lausche, Mein Lieb) [R. E.] 35
Persischer March (Strauss) [R. E.] 75

Haberbier, E.
Gondellied, Op. 53, No. 2 [R. E.] 25

Haendel, George Frederick.
Harmonious Blacksmith — Aria con variazioni, [R. E.] 60

Heller, Stephen.
Tarentelle—Souvenir de Naples, in A flat, Op. 82 [R. E.] 50

Heller-Schubert.
Trout (Die Forelle) —Transcription 60

Henselt, Adolph.
Liebeslied (Love Song), Op. 5, No. 11 [R. E.] 25

Heymann, Carl.
Elfenspiel (Play of the Elves), Op. 7, Etude de Concert [R. E.] 60

Hoelzel, Gustav.
Hope—Song without Words [R. E.] 25

Holländer, Gustav.
Spinnerlied [R. E.] 60

Huenten, Franz.
La Rose, (Ada to Alexis), Variations, Op. 26, [R. E.] 75

Hummel, Johann Nepomuk.
Rondo Célèbre in C Op. 52 [R. E.] 35

Jadassohn, Salomon.
Air de Ballet, Op. 26, No. 3 [R. E.] 25
Scherzo, Op. 35, No. 3 [R. E.] 25

Jungmann, A.
Heimweh (Longing for Home), [R. E.] 35
Will-o'-the Wisp (Feu-Follet), [R. E.] 35

Karganoff, G.
Deuxieme Scherzo [R. E.] 75
Petite Valse (Tanzweise), Op. 10, No. 2 [R. E.] 25

Ketterer-Eilenberg.
First Heart Throbs (Das erste Herzklopfen) —Gavotte [R. E.] 50

Ketterer-Giese.
Floweret Forget Me Not (Blümlein Vergiss-mein-nicht) —Gavotte, Op. 220 [R. E.] 35

Kjerulf, Halfdan.
Cradle Song (Wiegenlied), in F sharp major [R. E.] 25

Kuhe, William.
Will-o'-the-Wisp, (Feu Follet) [R. E.] 50

Kullak, Theodore.
La Gazelle, Op. 22 [R. E.] 80

Kullak-Tausig.
Serenata, a l'Espagnole [R. E.] 40

Lefebure-Wely.
Titania—Caprice [R. E.] 50
Monastery Bells, Op. 54 [R. E.] 50

Leschetizky, Theodore.
Nocturne in A major [R. E.] 50
La Source—Etude, Op. 36, No. 4 [R. E.] 60

Leybach, Ignaz.
Fifth Nocturne, Op. 56, (New Edition, revised by the author) [R. E.] 60

Litolff, Henry.
Spinnerlied [R. E.] 75

Löw, Joseph.
May Blossoms (Mailüfterl), Op. 205, No. 6 [R. E.] 35

Lysberg, Charles B.
La Baladine, [R. E.] 75
La Fontaine, Op. 34, [R. E.] 60

Mascagni. Pietro.
Celestial Harmonies—Intermezzo Simfonico from Cavalleria Rusticana, arranged by Charles Kunkel 60

Mattei, Tito.
Grand Valse de Concert [R. E.] 60

Merkel, Gustav.
Auf Grüner Au (On Meadows Green) [R. E.] 25
Canzonetta, Op. 174, No. 3 [R. E.] 35
Chant du Printemps [R. E.] 50
Rondo Amabile, Op. 154, No. 1 [R. E.] 40

Meyer-Helmund, Erik.
Nocturne, Op. 28 [R. E.] 60

Neustedt, Ch.
Souvenir de Marie Therese—Gavotte [R. E.] 35

Nicode, Jean Louis.
Barcarolle, Op. 13, No. 3 [R. E.] 25
Minuet, from Sonate in F Minor, Op. 19 [R. E.] 60

Pape, Willie.
Bonnie Doon; Bonnie Dundee [R. E.] 75

Pauer, Ernest.
La Cascade, Op. 37 [R. E.] 60

Preyer, C. A.
Danse Fantastique 60
Danse Hongroise, Op. 25 60
Festal Polonaise 75

Prudent, Emile.
Feu-Follet (Will-o'-the-Wisp) [R.E.] .. 75

Ravina, Henri.
Fleecy Clouds (Lämmerwölkchen), Klavierstueck [R. E.] 25
Menuet, Op. 100 [R. E.] 35

Reichelt, Theo.
A la Hongroise [R. E.] 35

Rheinberger, Josef.
La Chasse, [R. E.] 50

Ritter, Theodore.
Le Chant du Braconnier (The Poacher's Song), Op. 26 [R. E.] 60

Satter, Gustave.
Stella (Scène de Bal) Valse de Concert Edition de Concert 1 50
Stella (Scène de Bal) Valse de Concert, Edition de Salon 1 00

Scambati, G.
Gavotte, Op. 14 [R. E.] 25

Scarlatti, Domenico.
Concert Sonata in A major 60

Scharwenka, Philip.
Albumblatt (Album Leaf) [R. E.] 25
Minuetto [R. E.] 25
Moment Musical [R. E.] 25

Scharwenka, Xaver.
Novelette, Op. 22, No. 1 [R. E.] 60
Polish Dance, Op. 3, Nc. 1 [R. E.] 50

Schmitt, Hans.
Polonaise in D Major, Op. 17, No. 2 [R. E.] 60
Schäfer's Liebeslied (Shepherd's Love Song), Op. 11, No. 1 [R. E.] 35

Scholtz, Herman.
Am Springbrunnen (At the Spring) [R. E.] 40

Seeling, Hans.
Barcarolle, Op. 9 [R. E.] 35
Gnomentanz, Der (Dance of the Gnomes) Etude, Op. 10, No. 3 [R.E.] 50
Loreley, Op. 2 [R. E.] 35
Schilflied (Song of the Rushes), Op. 11, No. 3 [R. E.] 35

Seiss, Isador.
Deutscher Tanz (German Dance) [R.E.] 40

Södermann, Aug.
Swedish Wedding March [R. E.] 35

Tausig, Carl.
Morning Journals—Waltz (Strauss), Grand Paraphrase de Concert 1 50
Serenade a l'Espagnole [R. E.] 40

Tschaikowsky, Peter.
Barcarolle (June), Op. 37, [R. E.] 40
Chant Sans Paroles, Op. 2, No. 2 [R. E.] 25
Love's Dart—Impromptu [R. E.] 60

Wilm, Nicolas von.
Happy Fancies—Caprice [R. E.] 25

Wolff, Bernhard.
Gipsy Dance (Zigeunertanz) [R. E.] 35
Happy Greetings, Op. 37, No. 1 [R. E.] 25
In Merry Company (In Fröhlicher Gesellschaft), Op. 84, No. 1 [R. E.] 35

Zaremski, Jules.
Serenade Espagnole, Op. 26 [R. E.] 60

Loeschhorn, Albert.
Good Night [R. E.] 20
La Belle Amazone [R. E.] 60

Löw, Joseph.
At the Spinning Wheel 50

Saint-Saens, C.
The Swan (Le Cygne) Melody 60

Popper, David.
Springtime Gavotte 75
The Mill by the Brook 75

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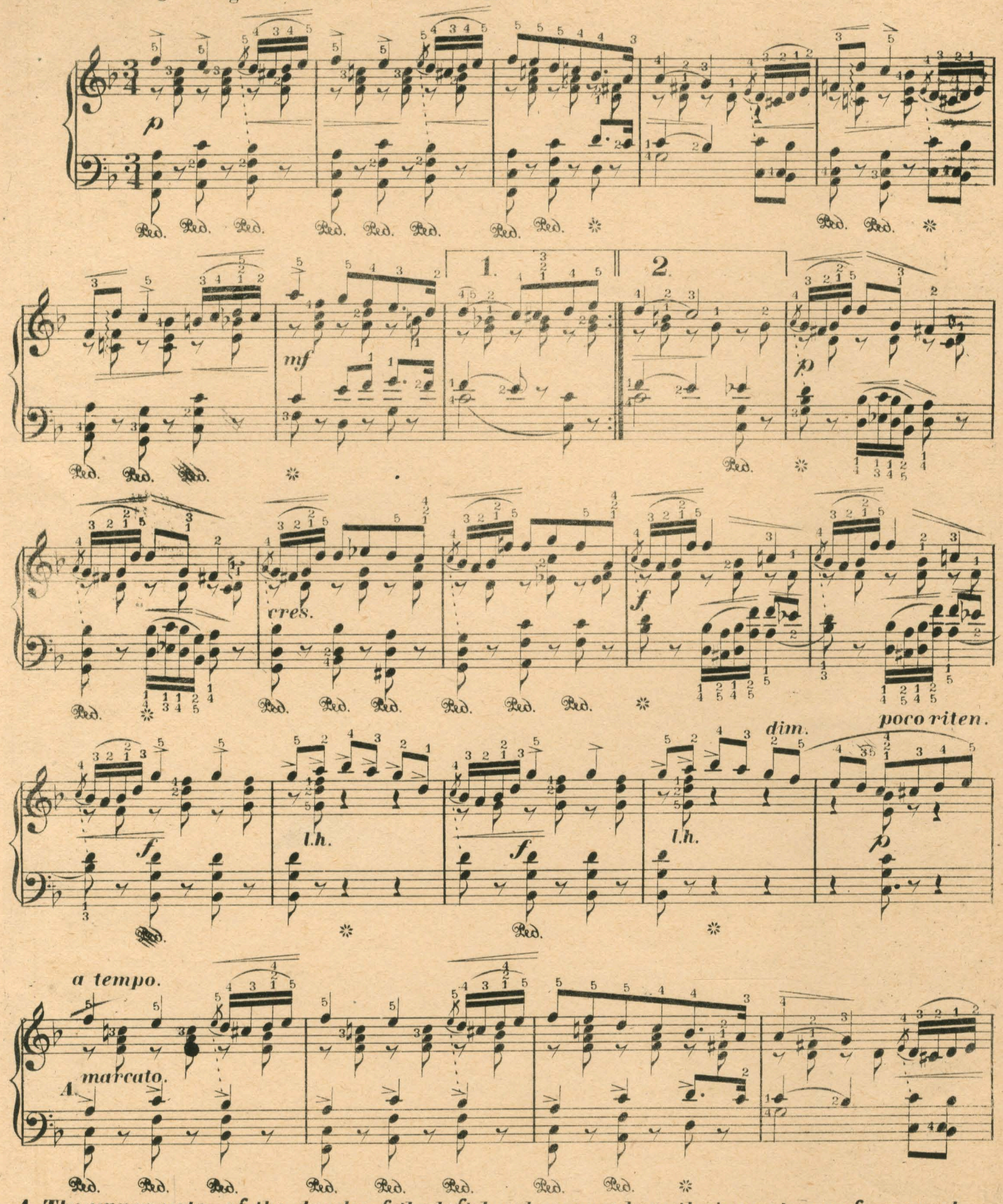

A. The upper notes of the chords of the left hand assume here the importance of a second melody and should therefore be made somewhat prominent.

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energico.

cres.

ff

dim.

sempre dim- -in- -uen- -do.

r.h. *l.h.*

marcato la melodia.

B. Heed the dialogue between the two hands observing the light and shade as indicated.

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With the highest esteem,

XAVIER SCHARWENKA.

CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

MR. CHARLES KUNKEL, November 27, 1893.

DEAR SIR:—I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the scape-goat of so many sins—the Pedal. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development—it will be beneficial to the pupils of all grades, even the most advanced ones, whose pedaling needs revision. That you fill a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers.

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CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

MR. CHARLES KUNKEL, ST. LOUIS, MO. December 14, 1893.

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Sincerely yours,

EMIL LIEBLING.

I. D. FOULON, the renowned Musical Critic.

December 15, 1893.

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As ever, your friend,

I. D. FOULON.

J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

December 21, 1893.

MY DEAR MR. KUNKEL:—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern pianoforte playing. It will surely prove a missionary for good in many a field, and should certainly be in the hands of every aspiring *teacher*, *student* and *amateur*.

With best wishes, I am, cordially yours,

J. H. HAHN.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

December 26, 1893.

MY DEAR MR. KUNKEL:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so lengthy a work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he can by no means spare the time. But your Pedal School revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me, Yours very truly,

ERNEST R. KROEGER.

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